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Ike driven to the edge, almost, of a thought . . .

The *Cantos*, as Browning said of his own work, are not for those who take their poetry as a substitute for an after-dinner cigar. Nor is *Thrones* the point at which readers will want to begin acquaintance with the "long poem containing history." But bewildering as the new cantos are, there is great beauty: as of a clear tone, or multi-shadowed light reflected from thousands of sharply defined fragments held in harmony by the force of Love (in Dante's sense) within a single mind:

and there is something decent in the universe
if I can feel all this . . .

The *Cantos* may have begun as secular epic, but long ago became one of the great religious works of its age. *Thrones* confirms this. Pound is concerned—if not mystically—with Light. His eye does not look directly towards the indescribable, unknowable Source of light, but, like Bonaventure and Scotus, he sees that light reflected in all things. His own Creed: Action, Humanity, Equity.

There is a "disk of light over von Humboldt" in this *Paradiso*. The *Britannica's* description of von Humboldt's *Kosmos* serves as a neat comment on the *Cantos:* a work which would "support generalization by detail and dignify detail by generalization." Any one of Pound's observations, of the specific interpretations he casts upon history, may be disputed, but "the supreme and abiding value of his work consists in its faithful reflection of the mind of a great man."

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